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THE GREAT INNESS SOLD

The "Wood Gatherers," that most remarkable and beautiful example of the late Geo. Inness, which brought the record auction price at the recent Hearn sale of \$30,600 from Scott & Fowles, has been purchased from that firm by Mr. Harold Summers of Brooklyn, who has come to the front of late as an American collector of unusual taste and discernment and who has, in a comparatively short time, assembled an unusually fine collection of superior modern American and foreign pictures.

Mr. Summers is to be congratulated upon his recent acquisition and Scott & Fowles are also to be complimented upon their judgment and wisdom in securing the now famous canvas. Once again good art has proved the best possible investment.

NEW COLLECTIONS FOR MUSEUM

Dr. Herbert J. Spinden, a well known explorer and member of the scientific staff of the American Museum of Natural History, has just returned from an expedition to Central America, where he secured several notable collections of specimens for the institution.

He acquired textiles from the Indians of Guatemala, showing new features of commercial as well as scientific interest, and among other accessions are archaeological and ethnological collections from the Mosquito Coast hitherto unrepresented in the Museum, and archaeological material from Managua, Nicaragua.

ARUNDEL PRINTS FOR BROOKLYN

Mrs. Joseph Epes Brown of Brooklyn has presented the Brooklyn Museum with a collection of prints, photographs, books on art, and a complete set of the Arundel Society's chromo-lithographs, the only extant reproductions in color of the early Italian frescoes. The gift is made in memory of her husband, the late Joseph Epes Brown, and represents the main portion of an art collection which had been in process of formation since Mr. Brown's college days. It has long been the ambition of the Museum to possess a set of the Arundel Society chromo-lithographs. This society, as will be recalled, was founded in 1848 with the special purpose of preserving the memory of such Italian frescoes as were in danger of disappearance by gradual decay, but has ultimately included all of the most important early Italian wall paintings. These have been published year by year until the total number of the series is now about 225, including various complete interior views of the most important decorated rooms and chapels in Italy. For the study of Italian art the Arundel chromo-lithographs are an indispensable adjunct and supplement to the current photographs of similar subjects. The total number of prints presented by Mrs. Brown is 263, mainly copperplate engravings, mainly works of the XVII and XVIII centuries. Aside from the distinction of the periods and artists represented, the quality of the impressions is remarkably fine.

ELLIOT BUST FOR MUSEUM

The American Museum of Natural History, through Miss Margaret Henderson Elliot, has just received a life size bronze bust of her father, the late Daniel Giraud Elliot, by Chester A. Beach, which has appropriately been placed at the entrance to the Hall of North American Birds.

Dr. Elliot, who died in N. Y., Dec. 22, 1915, was one of the two scientific founders of the American Museum, the other having been Prof. Albert S. Bickmore. He presented to the Museum in 1869 its first material of any kind—a collection of about 2,500 American birds—his gifts and purchases laying the foundation of the present great department of mammals and birds. Going abroad in the same year, he obtained some notable material for the institution, and later donated his ornithological library and his collection of humming birds obtained in Europe. During the last years of his life he was occupied with the preparation of a comprehensive monograph entitled "A Review of the Primates."

DEATH OF "KITTY" HUGHES

Miss Kitty Hughes, perhaps the most popular and respected "model" that has ever posed in the New York Studios, and whose finely chiselled face, Titian hair and graceful, modishly dressed figure, have been painted by many an artist and have figured in many a well known canvas, died suddenly on Wed. last, of meningitis, following the grip, at her mother's home in this city.

She was only about 20 and had been planning to go to France as a Red Cross nurse. The news of the death of this deservedly popular and beautiful young woman has greatly saddened the studios.

FULTON MINIATURE SOLD

The Worcester (Mass.) Art Museum recently purchased a miniature by Robert Fulton, inventor of the steamboat in 1803. The fact that Robert Fulton was first prominent as a painter is little known except to students of early American art, in which he holds a high place.

He was born in 1765 at Little Britain, Pa., of Irish parents, was apprenticed to a jeweler in Phila., and applied himself to painting in his spare moments. He sold many portraits and landscapes and was thus enabled to go to London when 22 to study painting under Sir Benjamin West. After several years thus spent he abandoned painting to devote himself wholly to mechanics and invented the steamboat and numerous other then novelties. He died in 1815.

The miniature purchased by the museum is of Samuel Beach, born in Hanover, N. J., 1761, died in Charleston, S. C., in 1793. He served in the Revolutionary war in a company of which his father, Enoch Beach, was captain, and both father and son were well known patriots of their day.

WOMEN'S CLUB'S WAR ACTIVITIES

Upon the appointment of Miss Tarbell by Pres. Wilson to serve as Chairman of Publicity of the Woman's Committee of National Defense, the Pen and Brush mobilized for club war relief work. Three handlooms have been set up in the club rooms, which hum specific days and nights in the interest of soldier kits. Thursday nights are given to making trench candles, in which the club was personally instructed by the originator of this novel life saving device, Miss M. Cecilia Gaffaney. Classes are held in surgical dressing. Saturday evenings ten members in turn serve as hostesses to 25 soldiers and sailors sent to the club from the Central Committee on War Entertainment.

LOST ZULOAGAS FOUND

The seven Zuloaga paintings, valued at \$250,000, which were lost in transit from the Corcoran Gallery of Washington to the San Francisco Palace of Fine Arts, have been found. They will be immediately placed on display with the rest of the Zuloaga collection now shown at the Palace.

A WARTIME ACADEMY

(By the Second Viewer)

The first review of the Spring Academy last week having stopped short at the threshold of the "morgue," the second view takes one into the "limbo," the "purgatory," or whatever one chooses to call that "Academy room" where paintings, often more or less of the "leftover" class, are saved from utter damnation by a system of electric lighting which rivals the pure daylight of the inner galleries. Remembering that not infrequently paintings hung there prove to be more successful than the "hangmen" gentlemen evidently desire they should be (as witness Philip Hale's \$3,000 nude, "Tower of Ivory" in the previous show) one finds it invariably worth while to linger in this "anteroom," where canvases of the "arrived" challenge those of the novice and those of the "accepted and (almost) not hung."

It is a fairly lively, "morgue" that greets one this spring. There is even a lively war picture there, a war picture painted with considerable vigor and in a style rather dear to the hearts of magazine art editors, by a woman—"No Man's Land," by Lillian Genth. More placid, but doubtless also inspired by a phase of war service, is Maurice Molarsky's large, rich-toned "Knitting," a portrait of the artist's wife. Lieuts. Reuter-dahl and H. L. Towle "do their bits" in canvases, entitled "Destroyer Patrol, U. S. S.," and "Summer Idylls," while Private L. Wm. Quanchi contributes a new version of that inveterate subject, "Solitude."

Four N. A.'s, Ch. H. Miller, Birge Harrison C. H. Woodbury and E. H. Potthast, aid in lifting the academical standards, with five associates, Carl Rungius, Miss Genth, O. Dennet Grover, Albert Herter and A. Brewster Sewell valiantly supporting. Woodbury's "Challenge," with its red racer shooting through the water, strikes a welcome new marine note. Diversity is sustained by such contrasting motives and varying technical methods as are offered by Sidney Dickinson's "Maggie, the Octoroon," Thos. R. Manley's "Grey House," Ruth Anderson's "Return," Louise U. Brumbach's "River Bank," Parker Newton's "Quiet Hour," Matilda Browne's "Easter Market," and Arthur Spear's "The Struggle." Philip Little's "Night in Harbor" and the "Dusk" of Edgar M. Ward offer further contrast, while the balance of the gallery is further upheld by works of Sarony, Lambert, Olaf Brauner, Peter Marcus, Bert Phillips, A. T. Hubbard, I. C. Huffington, R. A. Graham, Grace Ravlin, Marie D. Page, Harry Neyland, Adele Williams, J. N. Howitt, Emil Gebhaar, E. Parton, Delos Palmer, Eliz. Knowles, Ivan Summers, Murray McKay, E. L. Nelson, J. Ward Dunsmore, L. F. Berneker, Bela Meyer and Allen D. Cochrane.

The Sculptures

The extraordinary display at the last Winter Academy of important bronzes and huge casts of symbolical plastic creations might well have been taken as a precedent, but the array of sculptures in the current display, although sculpture is not a feature of the Spring Academy, marks a considerable falling away of interest in this department. C. S. Pietro's "The Summit—John Burroughs," Proctor's "Indian and Buffalo," Janet Scudder's "Victory," and Evelyn Longman's "Head—Republic" are noteworthy. Cartaina Scarpitta's bust of Emil Carlsen is a recognizable likeness, but a little conventional in characterization. Leo Friedlander's "Mirth," Jusko's "Fountain," Vincent Salerno's "Dawn," and Novani's "Empire" portrait are interesting.

Other pieces are contributed by W. D. Paddock, C. S. Paolo, Victor Brenner, M. Vincenzo, D. Humphries, Margaret Sargent, E. Harvey, Emilio Angela, Sally Farnham, Emil Fuchs, Grace Neal, A. de Francisci, Alex. Portroff, A. Lorenzati and Raymond Porter.

A Retrospective Glance

Looking back over the main galleries, many fine canvases are found, which, if differently hung, would have done much to dispel the general impression of mediocrity which the exhibition makes. Several meritorious portraits arrest the attention. Robert Brandegee's extraordinary head of Cecilia Beaux (described in the ART NEWS when first painted), a work dependent more upon psychological analysis than upon semblance of superficial charm, is one of the best Brandegees shown in recent years. August Franzen's portrait of a woman (lent by Mr. Morton Meinhard) is a deeply studied and serious work; Philip Hale's "Girl in Blue" a fine example of this painter's searching portraiture; and Leopold Seyffert's

(Continued on Page 2)



QUENTIN MATSYS

Recently acquired by Worcester Museum

DANTE-PETRARCH PORT'S FOUND

An Associated Press correspondent, writing from Rimini, Italy, says portraits of Dante and Petrarch have been discovered in the Church of St. Augustine. The likenesses represent the poets in their youth, and form part of large fresco paintings made in the XIV century by students, it is supposed, of the celebrated Giotto, and covered over in 1630 after the Black Death pest of that year, when the walls of many hundreds of churches in Italy were white-washed. Independent of the artistic value of the frescoes, it is stated they will be preserved to settle disputes as to the poets' age.

SPRING ACADEMY SALES

The sales at the current Spring Academy exhibition to date have been as follows:

Carlsen, Dines, "The Bronze Bell".....	\$350
Friesseke, Frederick C., "La Peignoir Rose"....	1,000
Summers, Ivan, "Morning Light".....	40
Maynard, Richard, "Olivia in Lavender".....	1,100
Parton, Ernest, "Hush of Evening".....	1,200

Total\$3,690

FRENCH WAR PAINTINGS SHOW

The French Government through the special mission headed by William Sandoz, of a war painting, "On Guard for Liberty," executed by J. Berne Bellocour, is to present the same to President Wilson. The picture in the foreground shows a French poilu standing guard over the prostrate Prussian eagle, with America's army advancing from the background, which shows the statue of Liberty. On one side is a symbolic portraiture of ruined and devastated France.

The painting is one of a collection of new war paintings to be shown by the Sandoz mission in the former residence of Col. and Mrs. Cornelius Vanderbilt, at 677 Fifth Ave., probably early next week. The exhibit, which is also to show a number of autographed sentiments from the most prominent men of France is sponsored by Andre Tardieu, French High Commissioner.

The purpose of the exhibit is to aid the latest and newest war relief undertaking for the soldiers of France.

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A WAR TIME ACADEMY

(Continued from page 1)

prize portrait a frank and accomplished bit of technique and a novel design. Cecilia Beaux's portrait of a young girl has some patches of extraordinarily beautiful color, although somewhat loose in its structure.

Strictly individual and distinguished is Sidney Dickinson's portrait of Miss Halliwell, and a remarkable likeness is Victor Hecht's standing figure of Luis Kronberg. W. T. Smedley's portrait of a young man is unusually supple and "tonal"; Rittenberg's "C. C. Cooper" has a good head, but awkwardly placed lower extremities; and Kenyon Cox strikes an unwontedly joyous and even "modern" note in his portrait of Mrs. Leonard Cox.

Fine tonal quality possesses John R. Connor's studio interior with a painter, "Under the North Light," and the portrait (Maynard Prize) by Lydia Field Emmet. The "Alice" of Louis Betts is one of the brilliant portrait notes, fresh in color, yet without any taint of crudity. Trotta's self-portrait, Robert Tolman's "Lieut. Doane," and Howard Hildebrandt's "Miss Davis" add interest to this department.

The landscapes are plentiful and of fair general merit. The beautiful "Autumn—France," by Walter Griffin, is hung too high to be appreciated, while the same painter's "Venice," a heavily loaded and colorful work, would have produced a better effect in the larger Vanderbilt Gallery. Hayley Lever's "Drying Sails" needs more vista than it obtains in its present placing, and the same remark applies to Philip Hale's fanciful "Princesse Lointaine." W. H. Singer's "Nature's Garden" is deliciously high pitched in color, and refined expression of outdoor beauty is found in the two canvases of Will Robinson, in James King's "Caldwell, N. J.," in William Wendt's large "Mantle of Spring," and in George Bruestle's "New England Morning." Vividly realistic are the snow scenes of Gardner Symons, the "Autumn" of Roy Brown, the "Afterglow" of Henry Snell, and the "Blue Pool" of Gifford Beal. Emil Carlson's "Caribbean at St. Thomas" is perhaps oversweet in color, Max Bohm's "Blue and Gold" is a little large for its content, and James Hopkins' "Sycamores" a trifle strained in characterization. Hassam's two pictures are clever, Ben Foster's big landscape very strong, and Luis Mora's "Three Musketeers" amusing. Rich in color is Theresa Bernstein's "Gloucester Landscape" (shown previously with the Eclectics), serene and harmonious the "Lowlands" of Granville-Smith. The "Maine Woods" of Howard Giles (Inness Medal) is rather artificially pretty, the nude by Howard Renwick a pleasant color scheme, and the "Hills" of Charles Reiffel a personal and strong canvas. Space forbids more than mere mention of Vonnoh's "Sunset Moon," G. C. Wiggins' "Silvery Trail," Harry Hofman's "Hemlock Wood," Eliot Clark's "Valley of Mists" (unfortunately hung high), H. Russell Butler's "Morning on the Rocks," Birge Harrison's "Golden Haze," Albert Rosenthal's "Miss Lane," Reynolds Beal's "Provincetown," Helen Turner's "Spring Song," Harry Watrous' "The Moon Path," G. L. Nelson's "Bouquet of Asters," John Carlson's "Wood Twilight," Jonas Lie's "Winter Morning," Edw. Redfield's "Snowbound Village," W. R. Leigh's "Young Warrior," John Costigan's "Girl Knitting," and Wm. Ritschel's "Moonlit Cove, Cal."

James Britton.

Drawings at Art Students' League

An exhibition of sketches and drawings was held at the Art Students' League, 215 W. 57 St., last week, of work by George Bellows, Paul Cezanne, Hunt Diedrich, Paul Dougherty, W. J. Glackens, A. N. Gleizes, Ernest Haskell, Augustus John, Rockwell Kent, Phil Macy, Jules Pascin, John Sloan, Albert Sterner and Mahonri Young.

Fromkes' Portraits at Reinhardt's

A mild variant of modernity is observable in the 22 new works by Maurice Fromkes on view till April 6 at the Henry Reinhardt & Son Galleries, 565 Fifth Ave. The portraits are striking in effect, the pigments, placed with a knife, yielding a clear, crisp tonal quality somewhat resembling enamel. Mr. Fromkes is signally successful in his portrayal of children, and in the treatment of still life his penchant for weaving patterns out of patches and flakes of pigment finds obviously congenial employment. The portrait of an owl, set against a gray background, has a color quality less brittle than that which characterizes those, for instance, called "The Princesse Lointaine" and "The Little White Bonnet."

The heads are strongly lighted and in many cases bound with a "decorative" outline, and thus set against backgrounds of intense blue and black produce sharp, edgy accents of form. The blonde girl, "Meadow Sweet," however, escapes this fault and arrives at unity of color effect by unforced methods. The profile portrait of Giuseppe Ferrata is interestingly composed, but its want of light and atmosphere robs it of tonal veracity.

A delightful boy's figure is that of Master Chauncey J. Blair III (loaned by Mrs. Blair) and the figure of little "Josephine" in white is thoroughly enjoyable. Mmes. Lawrence Armour, Crane Chadbourne, Joseph Medill Patterson and C. J. Blair are owners by whose courtesy many of these interesting pictures are shown.

The "Iris," representing a girl in red, is suggestive in pattern, color and handling of H. G. Dearth's picture in the Metropolitan Museum and brings forward the question as to whether or not Fromkes has "surpassed Dearth on his own ground."

Paintings and Sculpture at Art Alliance

The painter and sculptor members of the Art Alliance are holding their first exhibition in the galleries of the association, 10 E. 47 St., to Mar. 28. Oils, watercolors and sculpture, many of them by well known artists, form an interesting and varied display.

Among the paintings, the following deserve especial mention: Jonas Lie's "Flower Arrangement," Albert Herter's "Knight in Armor," William C. Rice's "Autumn," Beatrice Stevens' "Dancing Figures," William Baer's "Madame Y," Victor Hecht's "Loungers," Richard Marwede's "Red Barn in the Moonlight," Alphaeus P. Coles' "Under the Red Cross," D. Putnam Brinley's "Connecticut Village," Mary Tannahill's "Portrait of Miss L," Adelaide Lawson's "The River," Benjamin Kalman's "Winter's Day" and Martha Walters' "A Lady."

The watercolors include some excellent work by Arthur I. Keller, Irene Weir, I. C. West, M. Alleyne Wilson, William Fletcher White and Louise Mansfield, only to mention a few of the more prominent exhibitors. Alice Beckington, Martha Wheeler Baxter, Mary Tannahill and Sarah Sweeney must be mentioned for their miniatures.

In the section devoted to sculpture there are several attractive numbers. "An Infant Burbank," by Herbert Adams; "Our Lady of Peace," by Angelica Schuyler Church; "The Flame," by Robert Aitken; "Goddess of the Fields and Streams," by Eli Harvey; "Study of a Head," by Daniel C. French; "Les Orientales," by Malvina Hoffman; "Sketch of Franklin Monument," by Paul Bartlett; "Fighting Goats," by Anna Vaughan Hyatt; "Dancing Girl," by Janet Scudder; "Angel of Light," by Helen Shaler, and a "Kindergarten Bas-Relief," by Lillian Link, all interesting works.

Irving R. Wiles, of 130 W. 57 St., is painting a portrait of Daniel G. Reid. He has recently finished one of Lawton Parker.

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Copley and Contemporaries at Union League (By the Second Viewer)

Unfortunately not a public event, such an exhibition of early American painting as that recently arranged by Mr. Harry W. Watrous at the Union League Club is a significant matter for record. Copley at the apex of his American period was represented by his beautiful portraits of Col. and Mrs. Thaddeus Burr. Col. Burr and his lady, it will be remembered, were the hospitable owners of a magnificent Fairfield, Conn., property, and their entertaining in pre-Revolution days of distinguished colonial gentry traveling between Boston and N. Y. is one of the social traditions of New England. Copley was a frequent guest at the Burr mansion, sometimes in company with his friend John Hancock (who, by the way, met and married the charming Dorothy Quincy at the Burr home) and his presentment of Thaddeus Burr is one of the finest examples of the painter's American portraits. The head is an extraordinary piece of characterization, incisive, firm, solid and of a striking naturalism in color. The easy grace of the figure, the firm delineation of the hands and the phenomenal painting of the blue satin waistcoat are features of this finished production—a portrait worthy to rank side by side with the best of David or Rigaud. The portrait of Mrs. Burr is scarcely less remarkable. Copley's uncompromising honesty is here demonstrated. No false flush suffuses the pale countenance of this matron, who sits in such a sumptuous rose gown. Even the evidences of dentistry are recorded in the formation of the under lip of the subject, for the painter was not one to modify the slightest shadow which revealed truth of character.

The third Copley, the miniature full length of James Tilley, is a complete "little picture" in every sense, in the background of which a brilliant view of ocean, sky and shipping rises almost to the point of "plein-air" for luminosity.

Gilbert Stuart's head of Trumbull, an accomplished example of this master's fluent and supple handling, and the same painter's head of Ozius Humphreys give an excellent idea of Stuart's British manner. Washington Allston's group, representing Stuart and Allston himself seated at their easels, with Stuart's family gathered about, is a rare little gem, while Vanderlyn's small portrait of Joseph Reade is an admirable example of this painter's firm modeling.

Benjamin West's "Expulsion from Eden," loaned by Mr. Watrous, has bits of most masterly painting, while the Ezra Ames portrait of Gov. Clinton, the portraits by Ralph Earl, C. W. Peale's "Washington," Stuart's portraits of King George III and Queen Charlotte, Smibert's Alex. Garden, the Broughtons of Jere. Theus, Trumbull's study for "Battle of Lake Erie," and Allston's compositions, "Moses and the Serpent" and "David Playing Before Saul," completed the unique exhibition.

James Britton.

Wedgood Seals at Max Williams'

Max Williams is showing a collection of about one hundred Wedgwood seals done in black basalt ware, one of the largest collections of these objects assembled in this city for a long time. The subjects range from ideal heads to mythologic themes with some monograms. Some of these seals are stamped Wedgwood, others carry the mark Wedgwood and Bentley, and still others are without marking.

Harry Emerich, the illustrator, is with the American Army in France, it is said, with the cavalry.

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Women Artists Show Paintings

A group of 12 women artists is holding an exhibition at the MacDowell Club, 108 E. 56 St., to March 24. The work is generally good. Rhoda Holmes Nicholls' views of Venice, especially her "Venetian Doorway," are really the feature of the display. Clara Wever Parish's "Cherry Vendor" and H. A. Brewer's portrait busts in pastel are also notable among the exhibits, the last especially cleverly executed. The artist seems to have caught certain interesting traits in each sitter that give unusual personality and individuality to her presentments.

Edith Penman shows a still life, "The Infanta," treated with considerable skill. Other successful exhibitors are: Fanny Griswold Ely, Ethel Evans, Charlotte B. Coman, E. Marguerite Enos, E. N. Vanderpool, Georgiana Timken Fry and Alethea H. Platt.

Morgan Colt Exhibit

A series of oils by Morgan Colt are on view at the Ferargil Gallery, 24 E. 49 St., to Apr. 1, and form an interesting and opportune show. Such pictures as "Hun's Delight," "Somewhere in the Atlantic," and "Destroyed," command especial attention at the present time, and the remaining 17 numbers are mostly landscapes and coast scenes in which Mr. Colt paints with skill and feeling the varied phases of season and hour.

Oils by Three Americans

That the already seen does not always pall upon one, is demonstrated by the exhibition now on at the Folsom Galleries, 396 Fifth Ave., to Apr. 2. Each of the three exhibitors have contributed three examples of their work, and the result is a small but decidedly good show.

George M. Bruestle's "Autumn Landscape, New England," "Silent Places" and "Summer," must be counted among the best of this strong painter's recent works, which is not meagre praise. E. Irving Couse shows three of his well known Indian pictures, "Night Camp," "Medicine Water" and "Indian Camp on the Columbia," strong portrayals of primitive life in the far West.

Three canvases, from Paul Cornoyer, all characteristic, "Gloucester Landscape," "Canadian Landscape" and another aspect of a "Gloucester Landscape," complete this unusually interesting display.

The Zorachs at Daniel Gallery

An exhibition of oils, watercolors and embroideries by Marguerite and William Zorach, is on at the Daniel Gallery, 2 W. 47 St., to Mar. 30. The embroideries represent much patience and skill on the part of both artists, who have collaborated on some of the pieces. A striking example is a colorful reproduction of a "Jeypur Wedding," the central figure of the picture, an elephant, the buildings and walls of the "pink city" forming the background.



CONNECTICUT AUTUMN

Karl Anderson

At Montross Gallery

Old Chinese Paintings at Century Club

The Century Association, 7 W. 43 St., is showing, until March 25, a collection of 53 ancient Chinese paintings, loaned by Mr. Vladimir G. Simkhovitch. These are of extreme and constantly growing importance. The earliest dates from the early VII century, and is a historical work by Yen-Li-Pen, earliest of the Tang painters. It was formerly in the Emperor Hui-Tsung's collection and is inscribed and authenticated by him.

A Chinese buffalo is featured in another painting, shown as hauling his driver across country. A portrait of an empress, by an unknown Sung artist, shows the ruler in Mandarin robes decorated with birds and flowers.

The two hermit poets, Han Shan and Shih-Te (VIII century), are portrayed by a Tang master.

Another painting is of a garden in typical Chinese treatment, with flowers, trees, quaintly arched bridges and the towering mountain peak.

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Needless to state that both artists show their accustomed decided "modernistic" devotion in all their work. There is a seriousness of purpose running through it, even to the conservative eye, that commands attention if not liking of the treatment of landscapes, figures and still-lives. Both artists appear to have more feeling for color than form.

Pekin Bowl at Bonaventure's

A superb Ch'ien-lung Pekin enamel bowl, enameled on copper, is on view at the Bonaventure Gallery, 601 Fifth Ave.

The theme of the bowl's decoration is the Immortal Palace with a group of Immortals registered in the act of receiving the Sceptre of Longevity, as carried by a flying stork. All the decorations concentrate upon longevity, and the seven blue medallions on the bowl's edge, representing the Chinese character of Shu, have the same significance. In China there is a legendary belief that in Immortal Land, all the flowers bloom the year round and never die.

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Americans at Montross Gallery

A group exhibition of unusual interest is now on at the Montross Gallery, 550 Fifth Ave., to Mar. 30. The 24 pictures on view include works by 15 contemporary American artists, and among the striking examples shown are: George Bellows's "Freeman Young's Place," boldly brushed and brilliant in color; a portrait, "Lillian," by the same artist; Karl Anderson's "Connecticut—Autumn," reproduced on this page, an interesting canvas in a note quite out of the ordinary, and Eugene Higgins's small but impressive picture, "A Dangerous Pass." Hayley Lever's two exhibits, "Early Winter" and "Sea Mist," are both unusually pleasing, as are "The Water Carrier," Middleton Manigault's attractive picture of an exotic maiden fetching water from a stream; William J. Glackens's "Portrait of a Child" and his colorful "Horse-Chestnut Tree," Walter Pach's "Children at Arrezzo"; Max Kuehne's "Puerto San Martin—Toledo" (admirable in tone and atmosphere); Elmer L. MacRae's "Fruit Arrangement"; Van Dearing Perrine's "Children in Woodland," and Arthur W. Dow's "The Cliffs."

Recent American Oils at Babcock Galleries

An exhibition of recent oils by a group of 12 well known Americans is now on at the Babcock Galleries, 19 E. 49 St., through March. Each artist shows one canvas, which gives agreeable variety to this small exhibition, and each example has been well chosen as representative work of the respective painters.

Robert H. Nisbet shows one of his admirable landscapes, "Autumn Haze," a striking contrast to his brilliant green mid-summer canvases and equally true to nature. "March Floods," by John F. Carlson, is a good example of his work. Charles P. Gruppe's contribution, "Pasture in the Catskills," possesses all the fine qualities of this painter's brush. "Children on the Beach" is one of E. H. Potthast's sunny pictures, full of life and joyousness. A "Marine" by James S. King has good atmosphere and is ably treated. A typical Hayley Lever, "Fifth Avenue, 1916," is an interesting composition.

The one portrait in the exhibition, "Bianca," by William J. Whittemore, has the charm of this artist's typical delicacy and poetry of conception, and is brushed in a low key in soft, smooth tones. Gardner Symons' "River," and George H. Smillie's "A Cloudy Day" add to the excellence of the show, with Edward Gay's "Ready for the Reapers" and Leonard Ochtman's "Conn. Uplands."

(Continued on page 4)

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Owing to the disturbance caused by war conditions in the postal service, we cannot guarantee prompt delivery of this journal through the mails. For delays in such delivery, while they should be reported at once to this office, we cannot accept blame. The journal is mailed in the General New York Post Office early Friday evening of each week and should reach our N. Y. City and suburban subscribers by Saturday morning, and those at greater distances in proportionate time.

When extra copies of any issue are required, advance notice of the number of copies so required should reach this office at latest by Thursday afternoon of any week. Later orders frequently cannot be filled, as we print only a few extra copies more than our regular edition.

FOREIGN SALE CATALOGS

Illustrated catalogs of the coming important Oppenheim picture sale in Berlin can be seen and studied without charge at the "American Art News" office, as well as those of all important art and literary sales at Christie's and Sotheby, Wilkinson and Hodge's London rooms before such sales, and priced catalogs, following the same. The "Art News" has also for sale copies of the more important foreign sales catalogs.

APPRAISALS—"EXPERTISING"

The "Art News" is not a dealer in art or literary property but deals with the dealer and to the advantage of both owner and dealer. Our Bureau of "Expertising and Appraisal" has conducted some most important appraisals. We are frequently called upon to pass upon the value of art works for collectors and estates, for the purpose of insurance, sale, or more especially, to determine whether prior appraisals made to fix the amount due under the inheritance or death taxes are just and correct ones—and often find that such former appraisals have been made by persons not qualified by experience or knowledge of art quality or market values, with resultant deception and often overpayments of taxes, etc. We suggest to all collectors and executors, therefore, the advisability of consulting our Bureau of Appraisal either in the first place or for revision of other appraisals. This Bureau is conducted by persons in every way qualified by experience and study of art works for many years, and especially of market values, both here and abroad.

IS MODERNIST ART WANING?

The well thought out discussion elsewhere on this page, recently published in the N. Y. Evening Post, under the significant heading "Matisse Buying Courbets," and which suggests that this real leader of the so-called "Modernist" school (with the many and varied minor schools of "Cubism," "Vorticism," et al., that have grafted themselves upon the parent tree) during the past few years here and abroad, is turning away from what conservatives call his "False Gods," affords much food for thought.

That the "Modernist" wave has been decidedly on the wane in this country the past two years has been plainly evident in the lessening number of private displays of "Modernist" works, and their almost entire disappearance from the few larger public exhibitions which gave them shelter for some time, and especially following the Armory Show. How far this has come about through the effect of the war upon art in these United States it is, of course, impossible to judge, but we opine that, war or no war, the wave would by now have begun to spend itself, through and by that decrease in even the small revenue from the sales of "Modernist" works, and with their novelty "off," of any profit in their exhibition in dealers' galleries. The virtual failure of the Independent show at the Grand Central Palace last spring also hastened the presumable coming obsequies of the more pronounced "Modernist" art in this country.

Matisse buying Courbets. Well! Well!

ART ANNUAL APPEARS

The American Art Annual, so necessary to all who are at all actively interested in art in America, has finally made its belated but welcome appearance.

The present volume, No. XIV, which should have been published last November but which publication has been delayed for various reasons, the chief one the pressing nature of its editor's (Miss Florence Levy) work as director of the Art Alliance, is a trifle larger than its predecessors, and is filled from page to page with well compiled data and statistics relating to the art interests of the country. These include a list, revised to last autumn, under the heading of "Who's Who in Art" of all living and recognized American artists, and of those who passed during the year.

There is also an excellent and useful list of the art dealers of the country, headed "Who's Who Among Art Dealers," another of the distinctively art, and the art trade publications, and the usual up-to-date record of American art museums, public galleries, societies and associations, with the names of their officers. A condensed record of the totals of the principal art auctions of 1917 in N. Y. and Phila. (which might have included those in Boston and Chicago and possibly other cities to be complete) and a more valuable one of the higher priced paintings sold at these auctions, examples of the artists under their several names, which records are a useful key to the full and more complete ones of the AMERICAN ART NEWS, are other features of the work.

The illustrations are the usual good ones of the pictures and sculptures of the year, notable as prize winners, or bringers of high records at auctions. There are reviews of the 1917 season in Boston, Chicago, Detroit, Cleveland, Toledo and New York by well known art writers of those places, and an interesting foreword by Miss Levy herself, also a review of the year and emphasizing the part war posters have played in attracting the public interest. But she omits, strangely enough, any reference to the one most complete and comprehensive display of these posters—that made by the AMERICAN ART NEWS and the Arden studios in early December last in N. Y., on the 17th of which month, during its progress, the foreword is dated.

The Art Annual is published by the American Federation of Arts at 174 N. Y. Ave., Washington, D. C., at \$5.

OBITUARY

Charles L. Borgmeyer

Charles L. Borgmeyer, lawyer and art critic, died recently in Chandler, Ariz. He was a graduate of Princeton, 1883, and practiced law in N. Y. State and N. J.

Edward Stott

Edward Stott, painter, died March 19, at his home in Sussex, England. He was born in Lancashire and studied art in Paris, under Carolus Duran, but a portion of his studies were conducted under Cabanel, and at the Beaux Arts.

Richard Hamilton Couper

Richard Hamilton Couper, an artist of America, long resident in Italy, who recently returned, died on Wed. of pneumonia. He was thirty-two. Since his return he has been working on a system of "tempera" colors at his studio, 2 East Twenty-third Street. He was the son of William Couper, the sculptor.

Andrew Robeson Sargent

Andrew Robeson Sargent, the noted landscape architect, died suddenly in Indiana on Monday. Mr. Sargent was about forty and was associated with Guy Lowell, of 225 Fifth Avenue.

He was born in Bookline, Mass., was graduated from Harvard in 1900 and began his career by reconstructing the estate of Clarence Mackay on L. I. He did much work on the summer estates of N. J., and L. I.

Mr. Sargent is survived by a wife, a sister of Mrs. Philip Lydig, and a son.

MATISSE BUYING COURBETS

Word has reached N. Y., rather deviously, to be sure, but on good authority, that Henri Matisse is buying paintings by Courbet; implying that Courbet, the insignificant realist of the past five years or more, is the new idol of Parisian art circles. The portent of this, if it is true, is tremendous. We need not here go into any sentimental claptrap on the purging influence of war upon art. History shows that bad art is its own dissipator. We need not argue that art appreciations right themselves, nor that they are on a wheel which revolves back to its starting point in the course of time. This is more picturesque than true.

On reading this news from Paris, those who have played a conservative part, or done a little watchful waiting while the extremists were having their inning with all the gay exuberance of youth, may smile quietly. It may be remembered that at the time of the great Armory show, the president of the Society under whose auspices it was held, fresh from the modern pictures and the modern discussions of Paris, made a genealogical chart in which it was shown that Ingres as a classicist, Delacroix as a romanticist, and Courbet as a realist were the starting points of the modern movement. After them, to give it fresh impetus, there came another trinity: Cézanne as a classicist, Gauguin as a romanticist, and Van Gogh as a realist.

As the adherents of modern art or modernist art multiplied in this country, many of them overnight, the impression went the rounds that the scapegrace, in each instance, was the realist—because the realist, in each instance, was the one devoid of imagination. Art, we learned, must not be imitative. Art must be superior to the obvious things that life records. There is no moon in the moonlight sonata, we were told (though this is a question of ears), therefore there must be no moons on canvases, except, of course, in such instances as where two or three illuminated the sky of one canvas and thus defeated the local logic of the report. A great many young artists then began to spurn their eyes, to deny them the right to see, to blindfold them against temptations of the obvious formations of nature. They really had a lot of fun.

Now comes Matisse, roi des fauves, listed under the classicists, lion of the most modern of the modern French salons, buying Courbets. Nothing so sensational has happened to modernist art since policemen were required to keep order in the crowd that came to view it. For Courbet it was who painted the ugly, the unimaginative, nay, the literal, "Funeral at Ornans"; who would bring cows and horses into the classroom so that his pupils might feel the full shock of their reality. And Matisse it was, and perhaps still is, who thought or thinks more of the laws of an abstract order than of the laws of anatomy. They have flown very high, these young men of ours, leaving the moons out or putting too many in. For them to come to earth safely will require their art—added to that of a skilled aviator making a landing—N. Y. Eve. Post.

Lawton Parker, of the Rodin studios, 200 W. 57 St., is busy with plans for a new co-operative studio building which he and several other artists expect to erect in the near future. A number of sites are now under discussion, but no definite arrangements have yet been made. Mr. Parker was recently elected an associate of the Academy.

EXHIBITIONS NOW ON

(Continued from page 3)

Pictures by the Penguins

The Penguin Club, No. 8 W. 15 St., having recently "pulled off" a record auction sale of "modernistic" pictures, has now taken fresh courage and is holding an exhibition of contemporary art at its gallery until Apr. 6.

The suggestion of crudeness and immaturity is conveyed over and over again in the 151 numbers, and good drawing, coloring, composition and the academic handling of the figure are for the most part conspicuous by their absence while the raw runs riot, "Nudes," by Manuel Cano, introduces five female nudes. There is not a suggestion of beauty in the picture, while "Jealousy," by Louis Elshemius, is crystallized in hopelessness; an interior, tenanted by some de-based nudes, barbarously modeled and painted. The picture makes absolutely no appeal.

Max Weber's "The Mother" mars the glory of maternity by the sadly painted figures that are featured. "Grey Barns," by John Sloan, is superior to any of the exhibits already cited, but it is by no means equal to Sloan at his best. Many better Sloan pictures are now to be seen at the Kraushaar Galleries. "Peach Blossom Time," by Van Deering Perrine, has delightful color notes and symbolizes the wind movement, and "Audrey," by Virginia Keep Clark, is a colorful portrait of a young girl with hazel eyes and a mass of dark hair, crowned with a picture hat.

Other contributing artists are Arthur Dove, A. Walkowitz, Maurice Sterne, Walter Pach, Man Ray, Ernest Lawson, Chas. Prendergast, Hugo Robus, Bernard Gussow, Marsden Hartley, Ben Bann, Mell Daniel, Charles Demuth, Gus Mager, George Luks, William Zorach, Thomas H. Benton, Rudolph Dirks, James Swinnerton, William Glackens, Picabia, Marguerite Zorach, Gustave Verbeck, Arthur B. Davies, Samuel Halpert, Glenn O. Coleman, Pablo Picasso, Juan Gris, John Marin, George F. Of. Middleton Manigault, Walt Kuhn, Jules Pascin, and Charles Farrand.

Oils, Etchings and Mezzotints

An unusually fine collection of oils, etchings and mezzotints is now on exhibition in the galleries of Samuel Schwartz & Co., 290 Fifth Ave. The display includes some 20 oils by Henry Hammond Ahl, and a series of etchings, aquatints, mezzotints and dry points by Percival Gaskell. The work of these artists is so well known that eulogy is superfluous, yet it is impossible to speak of the present show without expressing admiration for the strongly brushed canvases on view. Some of the moonlit scenes are reminiscent of Cachoud, and at least one of the brilliant daylight canvases recalls Turner. "In the Sunlight," and "Moonrise at Sunset," are typical examples of the versatility of the artist.

A delightful aquatint of the Matterhorn and Riffelhorn, "The Mad King's Castle" (mezzotint), "Gathering Storm, Lake Garda" (aquatint), and an etching, "Naiads' Hour," are among the best numbers of Mr. Gaskell's exhibit.

Wolfe Club's March Display

The Catharine Lorillard Wolfe Art Club, Grace House, No. 802 Broadway, is holding its annual exhibition through March. The catalog contains 67 numbers and includes paintings and sculptures.

The following prizes have been awarded: Portrait Prize, to Mrs. Elizabeth Tinker Elmore, for "My Mother"; Landscape Prize, to Alice Muth, for "A Windy Day"; Landscape, Hon. Mention, to Lydia Floret, for "Midwinter"; Sculpture Prize, to Katherine Underhill, for "Belgian Horses"; Sculpture Hon. Mention, to Emily Jewell, for "Sketch Calvary."

Mrs. Elmore's prize portrait of "My Mother" is a skilled presentment of old age; "A Windy Day," by Alice Muth, shows a windswept meadow, with grouped trees; "Belgian Horses," by Katherine Underhill, well deserves the sculpture prize, a fine treatment of Percherons in action.

A portrait of "Miss White," by Miss C. Barrett Strait, is a pleasing three-quarter length of a prepossessing young girl in a pink gown, and "Washington Square," by Alice Heath, is a rather free registry of Greenwich Village, including the Washington Arch and the local vehicular traffic.

Other works worthy of note are by Mrs. Alta West Salisbury, Clara Marie Norton, Ida M. Curtis, Mabel H. Cleveland, H. E. Ogden Campbell, Ellen Ravenscroft, Alice Judson and Florence Smith.

"Modernist" Exhibition

There are six exhibitors in the display at the Modern Gallery, 500 Fifth Ave., which is to be continued through March. Picasso, Derain, Gris, Rivera, Burty and Ferat are all represented by typical examples of their work, and the show is doubtless of interest to those who are attracted by this special and ultra-modern form of art.

LONDON LETTER

London, Mar. 13, 1918

One feels in criticising current exhibitions that it is hardly fair to take the present output of a society as indicative of its real strength, for while so many members are at the front and engaged on other work, all due allowance must be made for artistic deficiencies. The present exhibition of the Royal Society of Painter-Etchers in Pall Mall is no exception to the rule that wartime exhibitions must be judged according to special standards, for with a few notable exceptions, a general mediocrity prevails. Perhaps the most striking exhibit is that of a woman artist, Winifred Austen, whose work at the Greatorex Gallery I had occasion to notice not long ago. This time she sends a quite remarkable study of a hare in which she displays that same grip of animal character that we find in the Flemish painters of the middle ages. It is seldom that such complete understanding is to be found in conjunction with such masterly technique. A number of dignified plates by the late Sir Charles Holroyd are typical of his delicate and careful work.

XIV Century Chinese Pottery

An exhibition of especial interest to the collector is one of XIV century Chinese pottery at the galleries of Cyril Andrade, 8 Duke St., where some really remarkable examples of early ware are shown. Many of these are pre-Ming, and are of such an unusual type as to be practically unknown, even to "experts." In several cases they have been part of temple decorations and are of enormous size. Gods, goddesses, birds and beasts figure among the pieces, all of which are marvelously modeled and of extremely fine glaze. The coloring, for the most part, is brilliant, and, in spite of the time which has elapsed since their completion, there has been practically no loss or deterioration, either in tone or smoothness of surface.

National Portrait Society's Display

The spring exhibition of the National Portrait Society is now on at the Grosvenor Gallery. Owing to the absence of the President, Augustus John, at the front, there are none of his challenging canvases to invite criticism, but there are several interesting exhibits that go far to make up for the lack. Glyn Philpot is an artist whose work steadily grows in strength and individuality, and his "Portrait of the Marchioness of Bath" shows mastery of no mean order. Ambrose McEvoy is another painter whose portrait work (although erring on the side of exaggeration in regard to its insistence on the spiritual as opposed to the physical side of portraiture) has marked out a distinct line of its own. This time he is showing a portrait of that much depicted lady, Lady Diana Manners, without whose representation no modern exhibition appears to be complete. The picture shows the use of those opal tones of which this artist is so fond, and there is an almost supernatural effect of light upon the figure. Alvaro Guevara sends several canvases, painted in the dashing, bravura manner so dear to the modern Spanish artist, but, apart from the bold bid which they make for attention, there is little in them to satisfy or retain interest.

Drawings by James McBey

James McBey is holding an exhibition at Conaghi & Obach's, of New Bond St., where he is showing drawings made in Sinai and Palestine. McBey, who is the official artist appointed in connection with the forces in Egypt and Palestine, is at his best in depicting Oriental life and scenery. He responds to the call of the East and seems to be able to probe beneath the surface of life as it appears in the Orient. A number of drawings made in Jerusalem have not arrived in time to be included in the exhibition, a fact which, in the light of recent happenings in that land, is much to be deplored.

L. G.-S.

PHILADELPHIA

The Edward T. Stotesbury Prize of \$1,000 has been awarded to Daniel Garber for his "The Quarry," on the 113th Annual Pa. Academy Exhibition. This award, made by the committee of exhibition of the board of directors, goes to the artist whose work in the opinion of the committee is the most important contribution to the success of this exhibition, and is subsequent to the purchase of the canvas for the academy's permanent collection. The Phila. Prize of \$250, of which \$150 goes to the artist, the remainder towards the payment of tuition fees of a student in the academy schools and awarded to the painting selected by choice of the visitors to the exhibition during the week ending March 3 was won by Paul King's "Solitude," a landscape pervaded with a soft subdued light, poetic in suggestion and reflecting great credit upon the taste of the voting public. The Academy Fellowship Prize of \$100 was awarded to Miss Edith Emerson by vote of the members in good standing, for her very effective "Mural Decoration" in Japanese manner, for the Little Theatre, one of four exhibited here.

The fifteenth annual Stewartson prize for sculptors has been awarded to Aurelius Renzetti, a young Italian sculptor, of 712 South Tenth St.

In addition to the pictures already noted as purchased from the Lambert fund the academy has acquired DeWitt Luckman's Lippincott prize picture, "The Blue and Gold Kimono," Leopold Seyffert's nude, "The Lacquer Screen," George Luks' "Happy Family" and Alden Weir's "A Bit of New England."

The gold medal of the Art Club has been awarded to William Ritschel for his fine view of swirling surf and beetling rocks of the coast of Cala., "Glory of the Morning," in the 24th annual exhibition of the club, which closed March 19, to be followed by the third of the series scheduled for April 9.

The Art Alliance announces an exhibit of architecture under the auspices of the T square Club and the Phila. Chapter of the American Institute of Architects, to April 6 inclusive.

On Tuesday next, under the auspices of the Joint Arts Committee, Dr. George Byron Gordon, director of the University Museum, will give an illustrated lecture at the Alliance on "The History of Design."

Eugene Castello.

NEW ORLEANS

The annual exhibition of the New Orleans Art Association is on at the Delgado Museum. The oils fill the wall space of the two large upstairs galleries and the watercolors, drawings and sculptures, the small corner Sculpture Gallery.

The larger and more conspicuous oils are by William L'Engle (including several portraits, notably one of Mrs. Grima of this city, and a landscape, "Garden in Brittany"), Albert Worcester of Chicago, E. de Celle, Gideon T. Stanton (bits of old New Orleans), William Woodward, Miss Emily Huger, John C. Tidden, Drysdale, Miss Julia Massie, Miss Gertrude Smith, Roderick D. Mackenzie, and, finally, Miss Louise Huestis of Mobile and N. Y., who is wintering here for the first time since a girl and who sends two striking and strong portraits.

Prof. Woodward, Mme. Herminie D. Passin, and Misses Sadie Irvine and Mary Baker show the best watercolors, and Miss Mary G. Sherer and Charles L. Lawron some good sculptures.

Clara W. Parrish, who spent nearly all of the winter at Selma, Ala., has recently returned to her Colonial Building studio.

CHICAGO

The winning of the Thomas B. Clarke prize at the current exhibition of the N. Y. Academy of Design by Walter Ufer was announced from the chair at a tense and dramatic moment, during the recent meeting of the Chicago Society of Artists, held to award its silver medal for the best group of paintings at its annual show, bestowed by vote of the society upon Charles Francis Browne.

Adam Emery Albright's "Evening" was selected and purchased by the Municipal Art League and will be hung permanently at the Art Institute. The awarding of these prizes completes the list for the Chicago annual.

With the capture of the Thomas B. Clarke prize for his canvas "Going East," Mr. Ufer has secured an honor which has seldom been conferred upon a Western man, and with it he completes a long campaign of triumphs, including most of the big awards at the Art Institute. Felix Russman, of Indiana, was another Westerner upon whose work the National Academy conferred distinction; his picture "The Black Bottle" having received the third Hallgarten prize.

Walter Ufer and Victor Higgins will stage another Taos exhibition at the galleries of Carson, Pirie, Scott & Co. this week. Higgins' canvas, "Fiesta Day," which secured for him the first Logan medal at the Chicago show, will be included in this collection. These two men offer an interesting contrast of methods in the handling of similar themes.

A local gallery has just secured, through the settlement of an Eastern estate, a most important Inness of the same size and quality as that of the recent Hearn sale. "Morning" is a work of the first rank in the best period of the master's art, and typical of his genius in its finest flower.

An exhibition of works by professional members is on at the Arts Club. Visitors are requested to register a vote as to their choice from among its offerings. A Paul Bartlett and a Frederick Grant seem to be dividing popular favor. Bartlett, indeed, is showing remarkable progress of late toward a mature and finished style with great depth of underlying sentiment. An Emerson and a Jergens, recording a high water mark of respective achievement, are also notable contributions to this show.

Marion Dyer.

TORONTO

The curator of the Art Museum, Mr. E. R. Greig, states definitely that the postponed show of the Royal Canadian Academy will be held in the new galleries this month, and that in combination with the annual exhibition of the Ontario Society of Artists, which is always held about that time, will provide its opening.

The shows are expected to run till about mid-April, and to be followed by a memorial exhibition of the work of Tom Thomson, who is widely known as one of the most brilliant landscape painters Canada has ever produced and as one of the young and enthusiastic founders of what is coming to be known as the Algonquin Park School.

Concurrently with the exhibition of the Royal Canadian Academy and Ontario Society of Artists, the Art Museum will hang an exhibition of 75 colored lithographs by Steinlen, from the National Gallery of Canada.

There recently returned to the National Gallery at Ottawa the loan exhibition of 33 modern lithographs which hung on the walls of the Nova Scotia Museum of Fine Arts at Halifax at the time of the explosion. Examination reveals a wonderful immunity from serious damage. Framed in narrow gold frames and glazed, they were buried beneath the debris of the wall upon which they hung, or hurled hither and thither across the gallery.

BOSTON

The Boston Art Club has opened its spring exhibition of oils by artist members, with Childe Hassam, a former member, providing two high lights in his "Old House at Easthampton, L. I." and "Goldfish Window." Robert Vonnoh, another former member, shows a winter landscape and his portrait sketch of "Dan French"; Carl J. Nordell an excellent still life; and Philip Little a wood interior. Edmund H. Garrett offers two of his romantic, flower-decked garden pictures. Figure paintings and portraits are exhibited by W. A. Kirkpatrick, Carl G. Cutler, Earl E. Sanborn, Louis Kronberg, Vesper L. George, Charles H. Pepper and others, and landscapes by George L. Noyes, Thomas Allen, Charles A. Walker, Charles F. Pierce, Charles Copeland and Paul Harvey, among others. Even among the club members, few could call this anything more than a routine show, and the inclusion of many canvases painted long ago does not help the general "settled" effect.

Marines and landscapes by Theophile Schneider, a local painter who has agreeable color and a feeling for action and structure, are selling well at the Copley Gallery for the benefit of the French war relief.

Also on view at the Copley Gallery is Sargent's oil sketch of Dan Nolan, Mr. Frank W. Bayley's assistant. Mr. Nolan restored so skilfully an old Sargent sketch of Vinton, which the artist wished to present to Mrs. Vinton, that Sargent gratefully "mugged" Mr. Nolan, as the latter expresses it. The result is a direct, forceful work in the inimitable Sargent manner, filled with a nervous energy that one does not always feel in pictures that were possibly done with considerable thought as to whether or not the sitter would be pleased. Many a sigh escapes lady visitors to the gallery, for Sargent, according to report, is declining \$10,000 offers.

Charles J. Connick has just finished at his studio a large three-lancet window for the Hennepin Ave. Methodist Episcopal Church of Minneapolis, Minn. This window has the Resurrection for subject, and is treated throughout in pure color of fine intensity and transparency. It is a companion window to the "Ascension" window Mr. Connick recently exhibited.

The Sargent portrait of President Wilson is on exhibition for a week at the Museum. From here the portrait will go to Cleveland and other cities of the Middle West.

Arthur M. Hazard has recently finished at his Commonwealth Ave. studio a large picture for exhibition in Canada, under the auspices of the Daughters of the Empire. It bears the scriptural title "Not Unto Death, But Unto Life Everlasting," and pictures a Canadian soldier boy lying dead in No Man's Land. A vaporous Christ hovers over the body benignantly.

Philip Little spoke before the Twentieth Century Club of Boston on "Camouflage," March 18, illustrating his remarks with paintings and blackboard illustrations. Abbott Thayer is showing in the trustees' room at the Museum his exposition of protective coloring in nature, particularly in respect to bird life, exemplifying the principles of camouflage that are being used on the Western front. Mrs. John L. Gardner will open Fenway Court, as usual, the first three days of April, under the usual conditions. George H. Hallowell is exhibiting his oils and watercolors at the Women's City Club. Dwight C. Sturgis is holding his annual exhibition at a local gallery. His etchings show steady advance.

Ernest C. Sherburne.

"Bud" Fisher, the cartoonist, who created "Mutt and Jeff," and is incidentally paid the largest salary ever given a newspaper artist, has just been made a Captain in the British Army, has been appointed to Lord Beaverbrook's staff, and will soon sail for "over there."

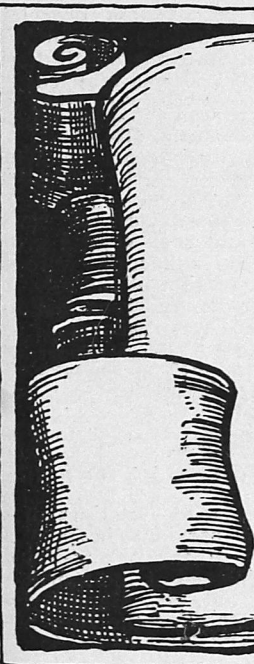
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ARTISTS' EXHIBITION CALENDAR

NATIONAL ACADEMY OF DESIGN, ninety-third annual exhibition. Fine Arts Galleries, 215 W. 57 St., N. Y., to Apr. 21, 1918.

CINCINNATI MUSEUM ASSOCIATION, Cincinnati, Ohio—Twenty-fifth annual exhibition of American art, May 25, throughout the summer. Entries by May 1, exhibits May 6.

NEW HAVEN PAINT AND CLAY CLUB, Yale School of Fine Arts, New Haven, Conn.—Eighteenth annual exhib'n Apr. 2-27. Entries by Mar. 16. Exhibits received Mar. 23.

ST. LOUIS ARTISTS GUILD, Fifth annual exhib'n Apr. 9-June 30. Entries by Apr. 5. Exhibits Apr. 9.

TOLEDO—MUSEUM OF ART—First annual exhib'n of oils, watercolors, pastels, etchings and sculpture, Apr. 6-28. Exhibits received by Museum not later than Mar. 29.

HARTFORD, CONN.—ACADEMY OF FINE ARTS. Annex Wadsworth Athenæum—Eighth annual exhib'n of oils, and sculptures, Apr. 15-28. Entries by Apr. 6.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS

Arden Gallery, 599 Fifth Ave.—Exhibition and sale of Belgian laces from occupied districts for benefit of the makers, to Mar. 29.

Arlington Art Galleries, 274 Madison Ave.—Oils by Everett L. Bryant, Mar. 28 to Apr. 13.

Art Alliance of America, 10 E. 47 St.—Paintings and sculpture by members of the Alliance, to Mar. 28.

Art Salon, Hotel Majestic, W. 72 St.—Under the direction of Fred Hovey Allen. Holland, French and American landscapes by Pieter J. L. van Veen, through Mar.

Babcock Gallery, 19 E. 49 St.—Twelve recent pictures by a group of artists, to Apr. 1.

Berlin Photographic Co., 305 Madison Ave.—Exhibition of "Portrait Sketches of Children," by Miss Lauren Ford, to Mar. 30.

Bonaventure Galleries, 601 Fifth Ave.—Limoges and Chinese enamels. Paintings of Strawberry Hill. Chelsea porcelains.

Bourgeois Galleries, 668 Fifth Ave.—Annual exhib'n of works by younger painters and sculptors, Mar. 25 to Apr. 20.

Brooklyn Museum, Eastern Parkway, Brooklyn—French Government exhibit, from San Francisco Exposition, through Mar. 31.

Catherine Lorillard Wolfe Art Club, Grace House, 802 Broadway—Annual exhib'n through Mar.

Century Association, 7 W. 43 St.—Ancient Chinese paintings lent by Vladimir G. Simkhovitch, to Mar. 25.

Daniel Gallery, 2 W. 47 St.—Oils, watercolors and embroideries, by William and Marguerite Zorach, to Apr. 2.

Demotte, 8 E. 57 St.—Gothic art, sculptures, tapestries, furniture, statuary, paintings and rare fabrics.

Ehrich Galleries, 707 Fifth Ave.—Paintings of merit by lesser known masters, to Mar. 30.

Ferargil Galleries, 24 E. 49 St.—A series of oils by Morgan Colt, to Apr. 1.

Folsom Galleries, 396 Fifth Ave.—Oils by Paul Cornoyer, Irving E. Couze and George M. Bruestle, to Apr. 2.

Kraushaar Art Galleries, 260 Fifth Ave.—Works by John Sloan, to Mar. 30.

Macbeth Gallery, 450 Fifth Ave.—Annual exhib'n of 30 paintings by 30 American artists, to Mar. 27. Works by group of three artists, Chas. H. Davis, Willard L. Metcalf and Ben Foster, Mar. 28 to Apr. 11.

Macdowell Club, 108 W. 55 St.—Works by a group of American artists, Mar. 30 to Apr. 7.

Metropolitan Museum, Central Park at 82 St. E.—Open daily from 10 A. M. to 5 P. M., Saturdays until 10 P. M., Sundays 1 P. M. to 5 P. M. Admission, Fridays, 25c., free other days. Isaac D. Fletcher coll'n. American sculpture display—Albert P. Ryder memorial.

Milch Galleries, 108 W. 57 St.—Portraits by H. Gabrielle Levy; oils by 30 American artists, to Apr. 6.

Modern Gallery, 500 Fifth Ave.—Paintings by Picasso, Derain, Gris and Rivera, to Mar. 30.

Montross Gallery, 550 Fifth Ave.—Paintings by Anderson, Bellows, DuBois, Glackens, Higgins, Kuehne, Lever, MacRae, Manigault, Maurer, Of, Pach, Perrine and Tucker, to Mar. 30.

New York Public Library—Print Gallery (Room 221) 170 etchings by Rembrandt, lent by Mr. J. Pierpont Morgan, to Apr. 18.

Stuart Gallery—Etchings by William Strang, to Mar. 31.

Pen & Brush Club, 132 E. 19 St.—Works of the Fire-side Industries of Berea College, conducted by Miss Anna Ernborg, Mar. 24 to Apr. 6.

The Penguin Club, 8 E. 15 St.—Paintings, drawings, etchings, sculpture, etc., to Apr. 6.

Henry Reinhardt and Son's Gallery, 565 Fifth Ave.—Recent portraits and still-lives in oil by Maurice Fromkes, to Mar. 31.

Henry Schultheis, 142 Fulton St.—American paintings by Chase, Murphy, Wyant and others.

Salmagundi Club, 47 Fifth Ave.—Mrs. Armstrong Whitney's War Posters, Mar. 25 to Apr. 8.

Samuel Schwartz's Sons & Co. Art Gallery, 290 Fifth Ave.—Paintings by Henry Hammond Ahl. Original etchings and mezzotints by Percival Gaskell, to Apr. 20.

The Touchstone House, 118 E. 30 St.—Drawings and floor plans of houses that solve the servant problem, to Mar. 30.

Whitney-Richards Galleries, Holland House, Fifth Ave. and 30 St.—Persian porcelains and miniatures; landscapes and portraits by Agnes E. Mayer, Mar. 25 to Apr. 15.

ART AND LITERARY AUCTION SALE CALENDAR

American Art Association—Modern paintings, including examples of Corot, Millet, Jacque, Daubigny, Dupre, Inness, Blakeock, Wyant, Murphy, Twachtman, to be sold by order of the estate of the late Mary L. McMillan (widow of U. S. Senator James McMillan, of Detroit and Washington); by order of the executors of the late Oliver Hoyt of N. Y.; the estate of the late Mary E. Garrett, of Baltimore; and estate of the late Ada H. de Bocande and other estates and private owners, Plaza Hotel Ballroom, on the eve, Apr. 4 and 5. Exhibition Mar. 28 to date of sale. Furnishings and embellishments removed from a city mansion, consisting of antique Chippendale, Sheraton, Hepplewhite and other English furniture, modern reproductions, XVIII century tapestry panels and numerous other antique and modern objects of household embellishments and utility. Apr. 4 and 5 afts. Exhibition Mar. 28 to date of sale.

The Stefano Bardini collection recently received from Florence. To be sold Apr. 23 to 27 incl. Exhibition Apr. 18 to date of sale.

Anderson Galleries, Park Ave. and 59 St.—J. D. Crimmins art collections, Tues., aft., Mar. 26; J. D. Crimmins prints, Tues. night and Wed. eve., Mar. 26-27; Ton-ying Chinese art, Thurs., Fri. and Sat. afts., Mar. 28, 29, 30; exhibitions Halsey collection of prints, Part XII, Tues., Mar. 26; Chinese art from Ton-ying & Co.; rare books and autographs from the estate of the late Benson J. Lossing.

ANDERSON GALLERY SALES

The coming week (Holy Week) will, as usual, be a comparatively quiet one in the art and literary auction rooms, but the three sales of art at the Anderson Galleries at Park Ave. and 59 St., respectively, of the etchings, engravings and lithographs, chiefly old New Yorkana, of the art properties, furnishings, tapestries, art objects, etc., owned by the late John D. Crimmins, and of a consignment of valuable and rare Oriental porcelains and art objects from the London branch of Ton-Ying & Co., will prove interesting and important to art lovers. Mr. Crimmins's taste and discernment in his art collecting were well known to a host of friends and both the prints and furnishings should be well competed for. The former will be sold at the galleries on Tuesday and Wednesday eves. next and the latter on the afternoons of the same days. The Ton-Ying treasures will be sold Thurs. Sat. afts., Mar. 28-30, incl.

COMING SALES IN LONDON

The library formed by the late H. B. Wheatley, author of "Pepysiana" and editor of "Pepys's Diary," will be sold at Sotheby's, London, April 8, 9, 10, 11 and 12. It includes an interesting collection of XV-XX century bookbindings, British, French, Italian, Spanish, German and Dutch; works in prose or verse by or relating to John Dryden; Shakespeareana, works relating to the drama and the stage; books about London and neighborhood; bibliographical works; autograph letters, and bookplates; early English books; books relating to Samuel Pepys, with autograph documents and MSS., and miscellaneous works. There are 1,535 lots in the sale.

Later in April, the 24 and 25, will come the important sale of the superior and almost unique collection of drawings by old Masters, formed by the late Sir Edward J. Poynter, President of the Royal Academy. These drawings will be eagerly competed for by collectors.

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Wong-Yua-Shi Sale

(Continued from last week)

The first session of the sale of the Wong-Yua-Shi collection of Chinese porcelains, bronzes, jades and paintings opened Wednesday afternoon in the Anderson Galleries, when a total of \$3,675.50 was realized.

No. 525—"Poems Here at Home," by James Whitcomb Riley, first edition with autograph inscription by the author. A. Swann, agent, \$130.

No. 303—Autograph letter signed by William Howard Taft (Dated Jan. 17, 1916). R. A. Heller, \$102.50.

Cinnabar lacquers, decorative carved panels, jade vases and rock crystal groups in the Wong-Yua-Shi collection, were dispersed at the third session of the sale, Friday aft., Mar. 15, in the Anderson Galleries, when a total of \$4,864 was realized.

No. 343—A Ch'ien-Lung jade double flower holder and cover in jade, brought \$150, the top price of the session, from Ton-Ying & Company.

Other sales were:

No. 367—Ch'ien-Lung jade vase of flattened pear-shape. E. I. Farmer, \$147.50.

No. 324—Eight Ch'ien-Lung jade trays. R. M. Moore, \$135.

Paintings of Mandarins, warriors of the Yuan Dynasty and carvings in jade and rock crystal vases in the Wong-Yua-Shi collection, were dispersed at the fourth and concluding session, Sat. aft., Mar. 16, for a total of \$9,022, making for the four afternoon sessions a grand total of \$21,664.

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No. 476—A Ch'ien-Lung rose rock crystal vase and cover brought \$475, the top price of the sale, from Warwick House.

Other more important sales were:
No. 519—Sung jade coupe with cover, bowl shape. R. Hickson, \$460.
No. 478—Ch'ien-Lung jade hanging vase and cover. F. H. G. Keeble, agent, \$350.
No. 468—Two Ch'ien-Lung flower gardens in cloisonne jardinières. A. L. Kilner, \$305.
No. 469—Ch'ien-Lung rock crystal vase and cover. R. N. Moore, \$230.
No. 465—Ch'ien-Lung jade vase and cover. E. I. Farmer, \$200.

At the second session Thursday, Mar. 14, a total of \$4,132.50 was realized.

No. 158—Two Yung Cheng Rose-Du-Barry jardinières with tapering sides brought \$315, the top price, from A. J. Walker.

Other sales were:
No. 210—Ch'ien-Lung velvet panel, woven in gold threads. P. S. Ehrlich, \$155.
No. 225—Ch'ien-Lung Canton enamel tray. H. B. Jones, \$130.

No. 245—Ch'ien-Lung cloisonné enamel beaker. A. C. Brown, \$107.50.

No. 243—Ch'ien-Lung Canton enamel wine pot and cover. F. A. Lawlor, \$100.

No. 205—Ch'ien-Lung brocade panel. R. A. Gardiner, \$102.50.

Phillips Book Sale

Books, autographs and bookplates, including the library of the late William W. Phillips of N. Y. City, were dispersed at the first session of the sale at the Walpole Galleries, Mar. 14, for a total of \$1,800.

The highest price, \$125, was paid by G. Wells for No. 234, an original portrait of Charles Dickens, 10½ in. by 7½ in. with "D. McClise," in corner.

No. 147, an original and unknown painting by William Blake, 8¼ in. x 10¼ in., went to the same buyer for \$85.

No. 104—"The Quadrupeds of North America," by J. J. Audubon and J. Bachman, in three volumes, was purchased by Prof. Coles for \$32.

At the second and final session, Mar. 15 a total of \$2,200 was obtained, making a grand total of \$4,000.

Mr. Joseph G. Isidor, founder of the Isidor Medal, given at the National Academy exhibitions, is planning to present a working reference library to the Art Students League. Some of the books have already been given and others will be added as facilities for their care are provided.

J. Dunbar Wright Sale

Antiques, curios and miniatures in the collection formed by the late J. Dunbar Wright were dispersed at the first session of the sale, Monday afternoon, in the American Art Galleries, for a total of \$4,408.50 for more than 300 lots. Prices ruled low and the highest was \$125, paid for No. 105, an oblong gold snuff box, by Clapp & Graham.

At the second session, Tuesday, a total of \$2,539 was realized.

No. 490—A rock crystal ball with bronze stand brought \$160, the top price, from Clapp & Graham.

The sales of interest, with objects, buyers, and prices obtained, follow:

No. 524—Collection of Japanese sword ornaments. A. Exner, \$110.

No. 497—Rock crystal vase and cover; large flask. Clapp & Graham, \$100.

At the third and concluding session, Wed. aft., a total of \$25,540 was obtained, making for the three sessions a grand total of \$32,380.50.

No. 819—A large XVII century Renaissance Brussels tapestry, subject, "A Boar Hunt," brought \$6,700, the top price of the afternoon, from Charles of London. The opening bid for this tapestry was \$1,000.

The second highest figure of \$5,000 was obtained for No. 820, a XVII century Renaissance Brussels tapestry, "The Garden of Hesperides," which went to Otto Bernet, agent.

Other sales were:
No. 874—Antique English carved walnut center table. C. H. Brenner, \$850.

No. 818—XVII century French Verdure tapestry. Dr. A. Staat, \$1,700.

No. 805—Pair of fringed tapestry cushions. Charles of London, \$580.

No. 844—XVII century English tall-backed wing chair; short cabriole legs with Dutch feet. Otto Bernet, agent, \$775.

No. 784—Large III century B. C. Greek vase; polychrome decoration with black ground. Benton, \$400.

No. 851—XVII century Dutch marquetry dresser. Henry Symons, \$340.

No. 816—XVI century Italian velvet embroidered cope. Charles of London, \$370.

Carroll Beckwith Picture Sale

Some 87 pictures by the late J. Carroll Beckwith, the well known American artist, who died last autumn, were sold at the first session of a two nights' sale at the American Art Galleries by Mr. Thomas E. Kirby, Wed. eve. last, for a total of \$2,330. The works sold were oil studies and sketches, with a few pastel and chalk drawings. The attendance was small and the prices very low for examples of so good and well known a painter.

Among the purchasers were Mr. Herbert L. Satterlee, Mrs. Peter Cooper Hewitt, Charles H. Russell, Dr. W. H. Russell, Geo. H. Ainslie, the Ehrlich Galleries and Mr. Jacob Cahn.

The highest figure, \$110, was given by Mr. Charles H. Russell for a picture of the statue of "Diana" in the gardens of the Villa Aurelia, Rome. Mr. Russell gave \$90 for a coast scene, "At Honfleur."

A portrait of Evelyn Nesbit entitled "Girlhood" was an interesting feature of the second and final session, Thursday evening, and was sold for \$240 to Mr. L. Ellwyn.

The 110 finished oils, pastels and drawings, including nine resold at a loss of \$40, not having been claimed by buyers the first session, brought a total of \$4,035 which, added to the total of the first session, or \$2,330, made a grand total for the sale of \$6,365.

The highest figure, \$350, was given by Mr. E. J. Weil for the figure work "The Nautilus." For the well known three-quarter length standing portrait of "Mr. Isaacson," one of the finest presentments of character ever made by an American artist and which deservedly won for Mr. Beckwith a gold medal at the Charleston Exposition of 1902, Mr. Herbert L. Satterlee paid only \$75. He also bought the also well known three-quarter length standing portrait of the artist and writer, William Walton, for \$100.

There were a number of bargains obtained and among the chief buyers, in addition to Messrs. Weil and Satterlee, were J. B. Cozzens, D. J. King, E. H. Manning, Miss Hewitt, Miss Stewart, E. J. Scheider and B. J. Scheiber.

CHARLESTON (S. C.)

At the recent annual meeting of the Carolina Art Association officers were elected for the ensuing year. Owing to war conditions no spring exhibition of pictures will be held.

Officers were elected as follows: Pres't, Hon. James Simons; first vice-pres't, T. F. Ficken; second vice-pres't, Prof. Thomas della Torre; sec'y, Thomas R. Waring; treas., W. C. Miller; curator, Henry S. Holmes; directors: Messrs. R. Goodwyn Rhett, Wilson G. Harvey, Frank R. Frost, Henry S. Holmes, Mmes. E. Pettigrew Verner, Felix Pendergrast and Thomas Pinckney and Miss Ellen Jervey.

CLEVELAND

Through the generosity of the late John Huntington, chief founder of the Cleveland Museum of Art, this city is about to possess an institute to be known as the John Huntington Polytechnic, where young men who have not had college advantages may have free instruction in architecture, commercial illustrating and design. The institute will open as a night school in accordance with the terms of Mr. Huntington's will. Henry Turner Bailey, dean of the Cleveland School of Art, and educational adviser of the museum, will be director pro tem; William J. Eastman of the School of Art, registrar; Messrs. R. M. Wright, F. R. Walker, H. D. Hughes and Dana Clark, instructors in architecture; F. C. Gottwald and Frank Wilcox, in drawing and painting from life, and Henry G. Keller, in commercial design. The last three are members of the School of Art faculty.

The exhibiton and sale of drawings, paintings, sculpture and arcrafts, held by the Alumni Association of the School of Art for the benefit of war relief, proved one of the best ever shown in the gallery of the school. Frank Jirouch, who has won several medals and prizes for sculpture, contributed two virile landscapes. Norris Rahmning's unique stencil work on linen was well represented in "Scotch Pine." Ferdinand Burgdorff sent a recent Manila picture, a golden Cala. hillside and "San Giorgio, Venice," to be sold for the Red Cross or other branch of war relief. Glenn Shaw, in "Snow Clouds," showed a tree powdered with fine snow particles, standing out boldly against a sky of Maxfield Parrish blue, a decorative piece of work. Frank Wilcox gave a set of drawings of soldier types, made while he was in Europe during the first months of the war. Henry G. Keller had a fine marine of the Pacific Coast. Miss Helen R. Slutz showed ivory miniatures, half of every commission secured to go to war relief. Miss May Ames was represented by two large oils, Greek and Roman, and several thumbbox sketches, all donated to the war relief sale. Hand-wrought jewelry and silver from the Potter studio and Miss Mildred Watkin's studio, tiles by Miss Lucy Ward and Mrs. Stella Rausch, and other beautiful objects were shown.

Thirteen examples of Gertrude Vanderbilt Whitney's bronzes are on exhibition at the museum for the month.

The Pictorial Photographers of America have 100 examples of the best camera art in another gallery. Clarence White, Dr. Charles H. Jaeger, Marcia Stein, Karl Strauss and Anna McDondo of New York, Alice Burr of San Francisco, Jane Reece of Dayton, Eleanor W. Willard of Grand Rapids, F. C. Baker and Carle Semon of Cleveland, and Bernard S. Horne of Princeton, are the exhibitors whose work attracts especial attention.

Jessie C. Glasier.

NEW BEDFORD (MASS.)

Practically all the "crew" from this port who have had enough "scrap" in their "bunkers" with which to broil their whale steaks, have turned out to see the exhibition of paintings by the Society of Painters of N. Y. C., of some 46 paintings by an equal number of artists now on at the Swain Art School.

The place of honor in this exhibition is given to Howard R. Butler's marine. C. W. Eaton's "A Strip of Pines," hangs on the opposite wall, and shares an equal chorus of praise. Albert Groll, in his "Shower—August Day," gives a charming and well designed sky. Bolton Jones, A. T. Van Laer, Merrit Post, E. Lampert Cooper, Lester D. Boronda, Edward H. Potthast each send one of their always welcome and sincere interpretations of landscape.

Anna Fisher's "Haunted House" has the mystery of night, and Colin Campbell Cooper admirably treats a most difficult subject in his "Benares—India." Content Johnson's little picture, "Carding," is charming and well painted, and Eliot Clark's "Trees by the River," is one of the best designed works shown.

Zuma Steele's "Nature's Tapestry," is directly painted, and the sky and distance, are delightful and Charles Curran's "Tea Time," is beautiful and sincere. "In Lotus Land," by Harry W. Watrous, the artist has realistically painted the textures of silks and velvets together with beautiful female figures in a way which challenges most artists.

Allen Arthur.

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SAN FRANCISCO

The recent death of Giuseppe Cadenasso, a well known local artist, was a distinct shock to his many friends. He studied at one time at the old Hopkins Institute and was a member of the Bohemian Club.

At the Tolerton Galleries, Perham Nahl is showing twenty colored illustrations, the originals for Arthur W. Ryder's book, "Twenty Goblins," which Mr. Nahl illustrated. These same galleries are now showing a collection of new canvases by Henry K. Poore, and in March will open an exhibition of works by Armin C. Hansen, Rinaldo Cuneo, Arthur Putnam and Ralph Stackpole. In May, Charles B. Henderson will show a number of new pastels.

The Stanford Art Gallery is exhibiting a collection representative of the prominent schools and artists of Japan.

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